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'Cassio' inspiration trying out an idea that he might subsequently use in arguing Othello into acquiescence—just as he threw out offhand a suspicion of Bianca (v, i, 85, 105) on the chance that it might prove useful later? Were not these groundless accusations against Othello and Cassio just Iago's way of experimenting on Emilia and himself in the workings of this unknown quantity, jealousy? And might not the 'Cassio' line be interpreted thus, retaining the original punctuation: 'I'll . . . Abuse him to the Moor in the rank garb (*On the ground that I fear Cassio with my night-cap too, as well as with his*)'? If so, Iago was here going over *verbatim* the speech that was to undo Othello: he was willing to besmirch his own wife's fair name in order to attain his object, viz., convince Othello of his sincerity and honesty. Professor Bradley's interpretation (see also his Note Q, p. 441) misses this fiendish subtlety, just as it too credulously characterizes Iago as jealous.

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THE COVENT-GARDEN JOURNAL EXTRAORDINARY

Some years ago in looking over the *General Advertiser* for Monday, January 20th, 1752, I found advertised for "this day at noon" THE COVENT-GARDEN JOURNAL EXTRAORDINARY, NUMB. I, Printed for J. SHARP, near *Temple-Bar*; but until recently no copy of this pamphlet has come to light. Now, thanks to the diligence of Mr. F. S. Dickson, of New York City, a unique and excellent copy has been added to the splendid Fielding Collection in the Yale Library.

It is a curious burlesque of Henry Fielding's Drawcansirian periodical, and is (as I conjectured in my edition of the *Covent-Garden Journal*, I, 57) written in an unfriendly humor. There is a leader of three pages in Drawcansir's manner (even to the extent of using *hath* uniformly) which takes up, using Fielding's historical method, the subject of transmigration of souls with particular reference to "a Vagabond metamorphosed into a Justice, and a Cook-maid [who has succeeded] to the Honours of her Mistress." Fielding's enemies took particular delight in ridiculing his assumption of the office of "trading Justice" and his second matrimonial venture. Page four has a burlesque *Journal of the War* in which Smollett is definitely referred to as head of a "flying Party" which still kept the field after Sir Alexander [Fielding] had declared a peace. A reconnoitering party finds "a small Hutt" [Smollett], and reference is made to a "northern Free-booter" who had "lately assaulted" Fielding [in *A Faithful Narrative*, January 15th].

On page five is an advertisement in which Fielding is represented as denying one of the charges made in Smollett's *Narrative*. He denies that he had been a "Herald" to a "Collection of Wild Beasts" and had publicly solicited patronage "at the Door of any House, Barn, or Booth" *except* as he had been concerned as "Author, Stroller and Puppet-show man." Possibly the author of this burlesque shared the popular error which confused Timothy Fielding with Henry in the former's theatrical venture in a booth at Bartholomew Fair.

On the same page is an account of *Amelia's* death and burial, and as in every similar attack, reference is made to the noseless condition of Fielding's heroine. Page six refers to the "Sentence of Damnation on his *Wedding-Day*" some years before at the Drury-Lane, and comments on Garrick's strange adherence to the man who had involved him in that unsuccessful production. Finally, on the same page, there is an adroit reference to "the female Champion," Roxana Termagant, who had recently declared war (in her *Drury-Lane Journal*) against Sir Alexander Drawcansir. The passage speaks of Roxana as "a *Smart* old woman" who has taken offense at Drawcansir's invasion of her "Province of Gossiping" and "Candle-making." This is an attempt to attribute the *Drury-Lane Journal* to Christopher Smart, who was at that time offering the public Mary Midnight's *Candle*.

The author of this pamphlet was probably Bonnell Thornton, but the fact that J. Sharp published Smollett's *Faithful Narrative* and this later parody as well gives some ground for suspecting Smollett. A careful examination of the work reveals some slight evidence that Thornton is its author, and none whatever that Smollett wrote it. In the first place, I doubt very much if Smollett would introduce himself in such a burlesque on his own intervention in the Paper War. Moreover, Smollett's *Faithful Narrative* reveals his inability to write in any such vein as this later production reveals. Thornton, however, could do just this sort of thing, and later in four separate instances publishes in his *Drury-Lane Journal* similar burlesques with exactly the same title. In the second issue of his *Journal* three days after the publication of this first parody, Thornton, who attacked anybody and everybody, attacked Smollett for his inclusion of Lady Vane's memoirs in *Peregrine Pickle*—a second stone from the same hand directed at the same bird. Finally, in the peculiar profusion of dashes throughout this parody I find, with a slight variation, a customary habit of Thornton's pen. Smollett is very chary of his dashes—so, too, are Kenrick, Hill, and the author of *Old England*—other possible writers of this pamphlet. But by way of disproof I must admit that Thornton rarely uses the dash to replace the full stop as does the printer of this amusing burlesque.

The importance of the discovery is threefold: first of all, we

find a direct statement that Smollett was actively engaged in the Paper War, and our opinion that he was the author of *A Faithful Narrative* is further strengthened; secondly, we find that in Fielding's lifetime his enemies referred to his having a booth at Bartholomew Fair; and, thirdly, we discover a source for the opinion expressed in the *Gentleman's Magazine* (January, 1752, p. 29) that Mrs. Midnight (Smart) was the author of the *Drury-Lane Journal*.

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BRIEF MENTION

The Foundations and Nature of Verse. By Cary F. Jacob (New York, Columbia University Press, 1918). The official record of the University of Virginia reports this work to have been accepted, in 1917, as a doctoral dissertation. It is a book, however, that represents so much minute study in different directions as to exceed the average achievement within the period of the usual academic course. Both form and content betray a certain maturity in training which is accounted for, at least in part, in an incidental appeal (p. 118) to the writer's "own experience, gained through eight years of very careful study of music from the point of view of both performer and composer." This statement throws required light on the character of the treatise. The subject is considered from the musical point of view, without a corresponding evaluation of linguistic principles. It is plain that the writer is more advanced in the study of music than in the study of the science and art of language. This is in striking variation from the usual equipment of the prosodist, and it results in an excess of stress on the points of agreement between music and poetry. In the other pan of the scales is the excess of stress on the relation between poetry and prose,—an excess that is now so much in favor that it has become timely to commend its opposite error, if we may hope, by a Nichomachean method, to lead to the truth at some middle point.

The musician and the poet do not employ the same 'language,' tho there is a mathematical basis that is common to both arts. Music is in the closer and the more consistent touch with the laws of physics; and being inarticulate it is allied to primitiveness and is not, in strict logic, amenable to analytic thought. Poetry has the remoter relation to physics of articulate language, the agency for the analysis and definite expression of thought and emotion. Its closest alliance is with reflection upon human experience, with exactness in the use of significant words, with symbolism that is concrete and intellectually articulated so as to be unmistakable in definiteness of meaning. These arts differ in their use of rhythm.